

PROGRAM NOTES

Solo Instruments and Piano

Violin

Sonata for Violin and Piano. In three movements. I. Allegro; II. Lento; III. Allegro. [1961] 15 minutes.

Pastorale for Violin and Piano. In one movement. Lento tranquillo. [1952] 5 minutes.

Intermezzo for Violin and Piano. In one movement. Adagio tranquillo. [1953] 4 minutes.

L'amour eternel for Flute and Piano.. In three movements. I. Andante fluente; II. Allegretto e poco agitato; III. Moderato e molto espressivo. The first movement is quite flowing with great ease. The second is lightly syncopated, somewhat humorous and a bit "jazzy." The third is quite romantic and amorous, combining qualities of both "flesh and spirit" and ending on a quiet note.

Viola

Ecstasy of Love. (a.k.a. L'extase d'Amour) In one movement. Larghetto dolce. [2009] 8 1/2 minutes.

Cello

Sonata for Cello and Piano. In three movements. I. Largo; II. Lento molto; III. Allegro. [1964; 1975]. 23 minutes.

Solo Bass

Aria for Solo Bass and Piano. In one movement. Largo espressivo. [2005] 6 minutes.

English Horn

Romance in D Flat for English Horn and Piano. In one movement. Adagio amoroso. [2010] 7 minutes.

Oboe

Loving Touches for Oboe and Piano. In two movements, I. Andante; II. Freely; Allegretto Moderato. (2013) 18 minutes.

Bassoon

Poem of Love for Bassoon and Piano. In one movement. Adagio. [2010] 8 minutes.

French Horn

Sonata for Horn and Piano. (a.k.a. Empire Sonata) In four movements. I. Adagio maestoso; Andante; Adagio come prima. II. Allegretto grazioso. III. Largo sostenuto e cantabile. IV. Allegro e molto agitato. [1961] 45 minutes.

Piano Solo

Twenty-six Etudes for Solo Piano. [1997-2007] 2 1/2 hours. Begun in 1997 and completed in 2007, Adams' major work consists of a number of studies (etudes) which are varied in both style and mood.

The etudes each are in different tonalities, the objective being to utilize the essence of the respective tonalities. This goes beyond the more superficial to penetrate and achieve the core of the various key centers' character.

The first twelve have been recorded by Maria Corley (on the Albany label, presented by Videmus). In the spring of 2004 Corley and the Composer gave a series of presentations to the Piano Literature classes at the Juilliard School in Lincoln Center, New York. This coincided with the grand opening of the recording.

Corley performed one of the longest etudes, in E Flat Minor, at the NANM National Convention, at the Renaissance Marriott in Detroit, August, 2004, and at concerts at the Greg L. Reese Performing Arts Center in E. Cleveland, OH, January and November, 2007.

The Composer draws from his entire personal compositional experience in crafting these etudes. Some are light and charming, others more dark and pensive. Each mood represents the Composer at his most personal and characteristic.

Each is like an extended theme, as the Composer brings to the piano the characteristic quality he renders in his art songs. The duration of the first twelve (as recorded) is 72 minutes. The final fourteen are about the same duration.

In concert, the complete Twenty Six Etudes for Solo Piano are normally presented in two parts on two consecutive evenings, for the convenience of both the performing artist and audience.

Three Preludes for Solo Piano. In three movements. I. Allegretto deciso; II. Andante e poco rubato (blues) III. Allegro ma non troppo. 15 minutes.

Contrasts. Ten short pieces. [1961]. 12 minutes. Sentence; Lament; Ragtime; Procession; Etude; Prelude; Frolic; Romance; Dialogue; Episode
Organ

Offering of Love. (a.k.a. Offertory) One movement. [1992] Andante. 5 min.

Prelude and Fugue. One movement. [1979] Larghetto. 6 minutes.

Infinitas. One movement. [1999] Maestoso. 6 minutes.